

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

STEPHEN CHENETTE, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, MARCH 27, 1983

3 PM

PROGRAM

Echospace for brass and tape	Gil Trythall
Elastic Band Studies in four movements	John Beckwith
Fantasia for Concert Band (first performance)	J. Scott Irvine
Lincolnshire Posy	Percy Grainger
Lisbon Bay (Sailor's Song)	
Horkstow Grange (The Miser and his Man - a local Tragedy)	
Rufford Park Poachers (Poaching Song)	
The Brisk Young Sailor (who returned to wed his True Love)	
Lord Melbourne (War Song)	
The Lost Lady Found (Dance Song)	

INTERMISSION

Dances for Band	
Three Japanese Dances	Bernard Rogers
Dance with Pennons	
Mourning Dance	
Dance with Swords	
Martha Collins, soprano	
Round Dance	John Weinzwieg transcribed by Howard Cable
Batuque	Oscar Lorenzo Fernandez transcribed by Richard L. Wolfson

Suite of Old American Dances

Cake Walk

Schottische

Western One-Step

Wallflower Waltz

Rag

Robert Russell Bennett

Martha Collins is a student in the Opera Division at the Faculty of Music, and studies with Irene Jessner.

PROGRAM NOTES

Echospace, by Gil Trythall, (1930-) may be a new listening experience for some members of the audience, and it will be one of "living stereo." A pre-recorded tape, lasting twelve minutes, has a series of thirteen improvisations on various harmonies, and these are echoed, in free rhythm, by brass players scattered throughout the auditorium. Gil Trythall is Dean of the School of Music at West Virginia University, and has written an important textbook on electronic music.

John Beckwith, (1927-) is a professor of composition, and former Dean, at the Faculty of Music, and is one of Canada's most successful composers. Elastic Band Studies were written to provide young musicians with an introduction to contemporary compositional techniques, and have proved to be very effective in concert performance. Professor Beckwith has provided the following comments:

The title derives from one of the many anecdotes - most of them surely spurious - about the English conductor Sir Thomas Beecham. He is supposed to have remarked exasperatedly during rehearsal to a noted soloist, a soprano, whose wayward rhythmic sense made her difficult to follow: "Madam, this is a symphonic orchestra - not an elastic band!"

Humour often depends on the viewpoint. Maybe the lady's genius merely needed the right musical context. In these pieces, time and coordination are treated more "elastically" than your average aria by Mozart or Verdi.

The first Study is spatial, with several different musical activities set in motion simultaneously - including different entrance-processions for two instrumental groups. In the second Study the clarinets are silent, while the rest of the band engage in dialogue or "discussion" and (at two points) are asked to improvise briefly on given pitches. In the third Study, each clarinet plays the same tune in his/her own fashion and speed, making an informal multi-voiced "round" against which other groups interject more structured ideas. The fourth and final Study is precisely notated; it finds its "elastic" aspect in the always-variable quantities of quick repeated notes which make up its jagged phrases.

Scott Irvine, (1953-) was born and raised in Toronto, attended the Faculty of Music as a tuba player, and has established himself in an active and versatile performing career. He has studied composition with Dr. Samuel Dolin, and is gaining increasing recognition as a composer. Fantasia for Concert Band was commissioned by the Scarborough Concert Band with a grant from the Ontario Arts Council. Mr. Irvine comments that the work was developed from materials derived from the super alpha chord. This twelve note chord, used extensively by Bartok, is constructed by aligning the three diminished seventh chords a tone apart. (C# E G Bb
C Eb F# A B D F Ab)

Percy Aldrige Grainger (1882-1961) was fascinated with folksong, and in 1906 he walked around the Lincolnshire district of Britain with a primitive recording phonograph collecting recordings of folksingers. He found them on wharves, in workhouses, hospitals - any place to which he could be directed where the excitement of a song he had not heard might await him. In the composer's words: "This bunch of 'musical wildflowers' (hence the title 'Lincolnshire Posy') ... is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical

portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." In some movements, the free rhythm of the folksingers necessitates quite complex meter changes for the band. Lincolnshire Posy has become one of the classics of the repertoire for band.

Bernard Rogers, (1893-1968) has written of Three Japanese Dances: "Two aspects of oriental expression have held a strong appeal for me: the Bible; and the arts of China and Japan. The latter arises from my response to the art of Japanese wood block masters, particularly Hiroshige, Hokusai, and Sharaku. There are no actual pictorial models. The three pieces are merely acts of fancy.

"In the first, a Dance with Pennons, the coloring is cool and gay, vernal and naïve. Young girls weave to and fro casting ribbons of silk. The second is a Dance of Mourning. The dancer is clad in white (the color of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against a primitive motive sounded by flute and bass flute. A distant mezzo voice, unaccompanied, adds a central episode, and the first material returns. The final panel is a Dance with Swords, suggested by the violent, distorted actor portraits of Sharaku. The music is fiercely rhythmic, propelled by thrusting rhythms and highly colored by percussion."

The offstage soprano sings the words:

Sometimes in wintry springs, Frost on a midnight breath,
Comes to the cherry flowers and blasts their prime;
So I, with all my powers unused on men or things,
Go down the wind to death, and know no fruiting time.

John Weinzwieg, (1913-) Professor Emeritus at the Faculty of Music, is considered the "Dean" of Canadian composers. Round Dance was written in 1950 on a commission from the Canadian Broadcasting Corporation, and is a lively scherzo based on canonic technique.

Oscar Lorenzo Fernández (1897-1948) was a Brazilian composer who served as director of the Brazilian Conservatory in Rio de Janeiro. Batuque is a Brazilian dance with a basic syncopated beat, repeated again and again, over which are built ever more syncopated and complicated rhythms.

Robert Russell Bennett, (1894-1981) is known especially for his brilliant and polished orchestrations of top Broadway musical shows, but he also has to his credit a wide variety of original serious compositions. The Suite of Old American Dances was written in 1949 and represents a delightfully sophisticated treatment of tunes in the spirit of the American minstrel show and vaudeville.

Program notes compiled by Stephen Chenette.

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL 1983

Flute

Russell Armstrong, Ottawa
Robyn Brunt, Toronto
Clifford Chan, Montréal
*Jennifer Cluff, Toronto
Kathleen Deck, Toronto
Danielle Kassner, Toronto
Lynn Langford, Barrie
Nicole Long, Montréal
*Piccolo

Oboe

Anne Harris, Toronto
Stephen Williams, Victoria, B.C.

English Horn

Genevieve Graham, Toronto

Clarinet

*Martin Arnold, Toronto
Katherine Carleton, Peterborough
Alison Duncan, Toronto
Dan Ek, Kenora
Karen Karnay, Hamilton
Reesa Koskie, Toronto
Brian Simpson, Winnipeg
Ruth Weber, Montréal
Maryellen Williamson, Etobicoke
Leeanne Wootten, Sudbury
*Principal

E♭ Clarinet

Margaret Isaacs, Winnipeg

Alto Clarinet

Julia Innes, Milton

Bass Clarinet

Frances Cohen, Toronto

Saxophone

Philip Cottrell, Guelph
*Diane Drysdale, Toronto
Robert Heppelle, Kenora
David Telewiak, Etobicoke
*Principal

Bassoon

Alan Stauss, Alexandria, Va.
Carol-Ann Turton, Alexandria, Ont.

Trumpet

Valerie Cowie, Toronto
Daniel Johnston, Toronto
Robert Lloyd, Mississauga
John McGregor, Agincourt
Mark Needs, Toronto
Gordon Shephard, Scarborough
Stephen Warkentin, Belleville

French Horn

Douglas Mainland, Winterborne, Ont.
Seanan McGee, Scarborough
Julie McKenna, Scarborough
Jenny Wilson, Toronto
Colleen Young, Trenton

Trombone

Steven Armstrong, Oshawa
Dave Sisler, St. Catharines
Bill Way, Gander, Nfld.

Euphonium

Susan Dustan, Bowmanville
Julie Tomljenovic, Scarborough

Tuba

Colin Bugler, London
Annette Gruno, Toronto
Paul Sylvester, Toronto

Percussion

Bill Brennon, St. John's, Nfld.
Robyn Brunt, Toronto
Kathleen Deck, Toronto
Karen Lathe, Scarborough
David Wilson, Scarborough
Jennifer Wolfe, Toronto

Piano

Jennifer Wolfe, Toronto

Celesta

Lynn Langford, Barrie

Harp

Laura Stephenson, Toronto

Librarian and Manager

Douglas Mainland

NEXT EVENT: University of Toronto Symphony Orchestra
April 9, 1983, 8 p.m.
MacMillan Theatre